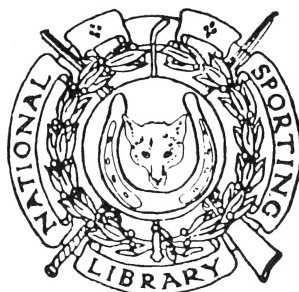


NEWS



LETTER

A Research Center for Turf and Field Sports,
their History and Social Significance

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Judith Ozment, Librarian
Esther Taylor, Editor

No. 12

VIRGINIAN PORTRAIT OF A HORSE GLIMPSE OF AN ERA

By Alexander Mackay-Smith

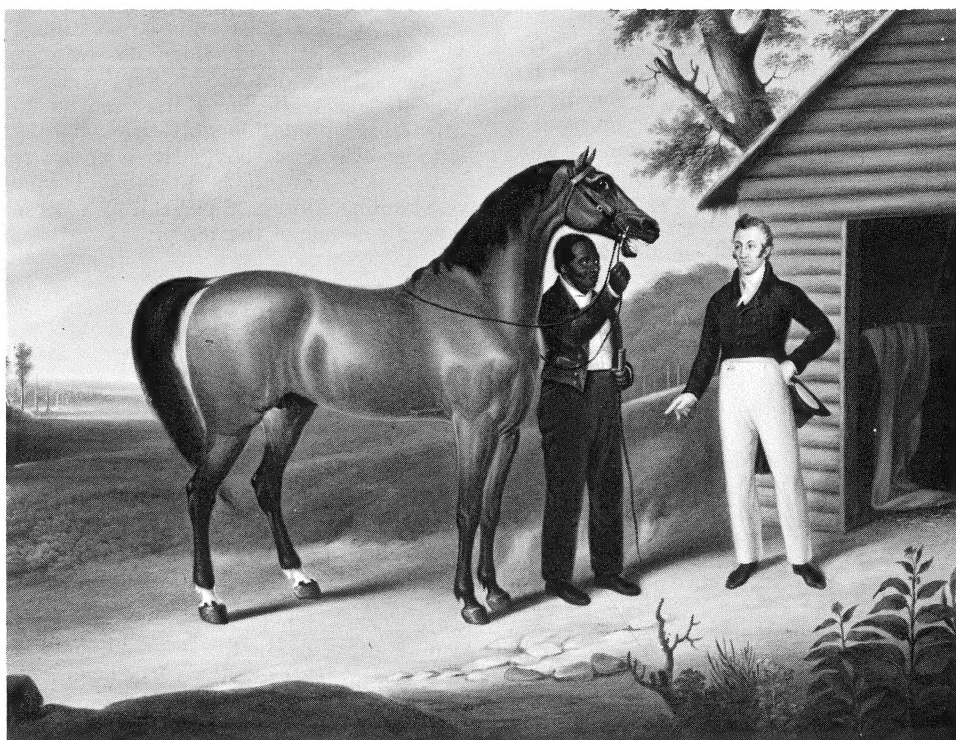
The portrait of VIRGINIAN with his groom and his owner Captain James J. Harrison was painted in 1829 by John Archibald Woodside. The story of how it came to be painted gives us a glimpse of owners and racing in the 1820's.

The two great figures on the turf in the southern states at that time were Captain James J. Harrison of "Diamond Grove", Brunswick County, Virginia, and Colonel William Ransom Johnson of "Oaklands" in nearby Chesterfield County, Virginia. Colonel Johnson was known as "The Napoleon of the Turf."

These two men were active in promoting intersectional races between the North and the South. In the first such race, which took place in 1822, Captain Harrison's stallion SIR CHARLES represented the South, whereas in the second held in 1823, this honor went to Colonel Johnson's stallion HENRY; both of these horses were sons of SIR ARCHY. In each of these races the North was represented by AMERICAN ECLIPSE. He was by DUROC and was bred by General Nathaniel Coles of Long Island, who raced him for the first time as a 4 year old. As a 5 year old he was purchased by Cornelius W. Van Ranst of New York.

The first Match Race was held in Washington and was limited to one heat because SIR CHARLES had struck a tendon during a preparatory work. This could not be called a satisfactory contest because SIR CHARLES broke down during the race.

The 1823 North - South Match, between AMERICAN ECLIPSE and HENRY, was held at the Union Course on Long Island. The victory of ECLIPSE over the gallant HENRY was a glorious one. It is worth noting that ECLIPSE was 9 years old at this time and that he had started his stud career as a 6 year old.



VIRGINIAN with his groom and his owner Captain James J. Harrison, oil on canvas 24½" x 29", dated 1829 by John Archibald Woodside (1781-1852). Photo courtesy of Victor D. Spark, New York, N.Y.

Following this race Charles Henry Hall of New York made an enduring contribution to horse history by commissioning Alvan Fisher (1792-1863) of Dedham, Massachusetts, to paint portraits of these two stallions and a series of portraits of the most celebrated Thoroughbreds of the day, including DUROC, the sire of AMERICAN ECLIPSE. Mr. Hall, "whose wealth was princely, as well as his patronage of the turf," had a large stud farm "Harlem", at the north end of Manhattan Island, which gave its name to the whole district.

Up to this time the art of horse portraiture had been without practitioners in this country, but Alvan Fisher had taken it up and AMERICAN ECLIPSE is said to have been the first American Thoroughbred to have his portrait painted. Fisher

was not a finished artist. "His productions, while in a sense those of a 'prentice hand', are today precious historical documents."

Fisher was sent by Mr. Hall to Carolina where he painted SIR ARCHY, the foundation sire of the American Thoroughbred. Passing through Virginia he painted a portrait of SIR HAL for John Tayloe of "Mount Airy" and one of VIRGINIAN for Captain Harrison.

Fisher's portrait of VIRGINIAN shows the horse with his owner and his groom. A reproduction of this picture is the frontispiece of "The Background of the American Stud Book" by Fairfax Harrison, which also gives the most complete account of Captain Harrison as an owner and breeder of race horses.

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VIRGINIAN - Con't.

VIRGINIAN, a bay horse foaled in 1815, by SIR ARCHY out of MERETRIX by MAGOG, was bred by W.E. Brodnax of Virginia. He was raced by Captain Harrison in 1818, 1819 and 1820, winning 10 of 14 major races, after which he was retired to stud. His last offspring were foaled in 1826 - the horse was no longer living in 1828. Although he stood for only a few seasons, he was a highly successful stallion, producing a number of high class race horses. His best sons were MERCURY, LAFAYETTE and STAR; his best daughters were BETSEY RANSOM, POLLY HOPKINS and ARIETTA.

In October 1829, a third North - South Match was held. The southern representative, BRILLIANT, another son of SIR ARCHY, was owned and trained by Colonel Johnson. The northern representative BLACK MARIA, was a daughter of AMERICAN ECLIPSE out of the famous SIR ARCHY mare, LADY LIGHTFOOT. She was bred by Charles Henry Hall but had been purchased as a yearling by his intimate racing associate, Commodore John Cox Stevens. Mr. Stevens had a magnificent racing establishment of 170 acres which fronted on Jamaica Bay and was not far from the Union Course. As for his home "Castle Point" on the Hudson, it was one of the handsomest estates in the vicinity of New York.

The Match Race was run over the Union Course and it was won by the durable BLACK MARIA. Undoubtedly Captain Harrison was on hand for this race. He frequently raced his horses at the Union Course and on his way to and from Long Island, he just as frequently stopped in the city of Philadelphia, which was at that time the undisputed cultural center of the United States. This may account for the fact that The Baltimore Editor, John Stuart Skinner saw the portrait of VIRGINIAN in Philadelphia. Mr. Skinner was editor of "The American Farmer" and then of "The American Turf Register and Sporting Magazine".

In 1828 the "American Farmer" had published a "Memoir of VIRGINIAN" by George W. Jeffreys, which sets forth his career as a stallion. This was republished in the "American Turf Register and Sporting Magazine" of April 1830 and an engraving of VIRGINIAN and his groom was featured as frontispiece. John Stuart Skinner inserted the following note: "Finding in the hands of an amateur of fine horses in Philadelphia the original portrait of VIRGINIAN (by Alvan Fisher), the opportunity offered by his politeness was gladly embraced to procure an engraving of the picture by Joseph Cone, and the patrons of the "American Turf Register" may be assured that, if on canvas a good likeness survives of that distinguished racer, the burin of Mr. Cone has preserved it to a hair in the frontispiece of the present number." It is quite probable that the "amateur of fine horses in Philadelphia" was Captain Harrison himself, who naturally had the Alvan Fisher portrait of VIRGINIAN. However, it should be noted that the

engraving by Joseph Cone shows only the horse and his groom! Fairfax Harrison tells us that Captain Harrison requested that his portrait not be included. Obviously Captain Harrison was dissatisfied with the way Fisher had put him on canvas. The portrait shows him as a not too elegant figure with a full set of black whiskers.

In Philadelphia a painter by the name of John Archibald Woodside (1781-1852) flourished at this time. A native of that city who spent his entire life there, he painted many portraits, historical and allegorical subjects, and was noted as the decorator of the hose carriages and engines of local fire companies and the first locomotive. Furthermore he was an animal painter.

Captain Harrison was anxious to have a portrait of himself with his great stallion, one of which he could be proud. Woodside proved to be the answer. Although the horse was dead, Woodside could copy the Fisher portrait of VIRGINIAN and his groom. As for a more suitable portrait of his owner, Captain Harrison was in Philadelphia and would sit for Woodside. The 1829 portrait shows Harrison as an attractive and fashionably dressed man without whiskers, obviously done away with since 1823. It is undoubtedly the outstanding American portrait of a horse with his owner of the 1820's.

DONATIONS TO THE LIBRARY

The National Sporting Library has received many generous gifts of books and money during the past six months and we are sincerely grateful to all the donors. Mr. Alfred M. Hunt (The Hunt Foundation), Mrs. Helen Groves and Mr. Paul Mellon gave money, so necessary for the functioning of any organization! Books were received from seventeen different donors, these will be listed in alphabetical order with a few exceptions. The donations which are described below are so interesting and of such value that no choice is expressed by writing about one before the other.

Mr. and Mrs. David Diebold presented the Library with a complete set of *The Annals of Sporting and Fancy Gazette*, thirteen volumes, Vol. I, no. 1 January 1822 to Vol. XII, no. 76 June 1828, bound in half red morocco, gilt emblematic designs on the spines with raised bands, gilt tops by Larkins. London, 1822-1828, printed for Sherwood, Neely and Jones. "A Magazine, Entirely Appropriated to Sporting Subjects and Fancy Pursuits; Containing every Thing worthy of Remark on Hunting, Shooting, Coursing, Racing, Fishing, Cocking, Billiards, Rowing, Sailing, &c, &c."... "Illustrated throughout with colored and uncolored plates, some folding by Henry Alken, Samuel Alken, Robert Cruikshank, and others, plus numerous woodcuts within the text." This is a beautiful addition to the Library - full of fascinating reading and illustrations.

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WOLF AND FOX HUNT

The photograph of Rubens' *Wolf and Fox Hunt* reproduced here arrived recently accompanied by a letter to the National Sporting Library from Walter A. Liedtke, Associate Curator of European Paintings at the Metropolitan Museum of Art.

"I thought," wrote Mr. Liedtke, "that you might be able to help me with the enclosed picture, Rubens' *Wolf and Fox Hunt*. Art historians have taken these subjects for granted but would you? Were wolves and foxes hunted (together) in the 17th century? When does the foxhunt in the English manner begin? Would one expect participation of a woman in such a hunt, about 1616? Would she have the sense to dress more appropriately?"

"Obviously this is a continental European scene," replied Alexander Mackay-Smith, Chairman of the National Sporting Library Board of Directors; "there was no wolf hunting in Britain in Rubens' time. Wolf hunting continued in France up to the beginning of the 19th century. This was conducted in much the same way as stag hunting is conducted today, namely in a thoroughly sporting fashion. In other European countries, on the other hand, it was often customary to drive game and other wild animals into a central enclosure where they would be hunted down by mounted royalty and nobility. The different types of animals in this picture suggests such a setting. From an artistic point of view, it is certainly one of Rubens' great paintings, but from the sportsman's point of view it is slightly revolting."

The spirit of sportsmanship did not exist in 1616 and the use of enclosures in hunting was customary. In the 15th century as powerful princes established their sovereignty over large domains they reserved the hunting for themselves and enjoyed it in a grand manner unknown to modern times. To ensure diversion for a royal hunting party, it became customary to construct barriers or to stretch strong nets around a large area, thus making an enclosure into which game was driven. Here, escape cut off, the animals were sure prey. A slightly less artificial procedure was used by Lorenzo de' Medici. The day before a hunt a tract of land in the mountains, which was known to abound in hares, porcupines, stags and wild boar, was enclosed with sailcloth and the nearby farmers guarded it to keep the stags from jumping out and the boar from tearing holes in the cloth. When Lorenzo arrived with his guests, a sea of game awaited them. This method of hunting continued for many years, so it is not surprising that Rubens painted a hunting scene in which game had been driven into an enclosure and where we see wolves and foxes being hunted together.

However the spirit of sportsmanship was evolving. In England foxhunting had enthusiastic devotees by the end of the 17th century. But 1710 it is possible to trace packs of hounds in Britain which were being carefully bred and used exclusively for hunting fox. What had been a private



WOLF AND FOX HUNT by Peter Paul Rubens and his workshop, about 1616. At this time Rubens was producing quite a few large hunting pictures for the court at Brussels and for various German princes. Photo courtesy of THE METROPOLITAN MUSEUM OF ART, John Stewart Kennedy Fund, 1910. All rights reserved, The Metropolitan Museum of Art.

amusement was developing into an organized public sport, with well defined rules and regulations. Toward the middle of the 18th century foxhunting was beginning to be an important part of English rural life.

Women have hunted for centuries. In the 16th century Catherine de' Medici and Queen Elizabeth I of England both hunted with great enthusiasm and were excellent horsewomen. Tapestries and paintings of the 16th and the 17th century show ladies hunting. In some cases these ladies may have been using their horses as movable stands from which to view the hunt rather than to participate, however, Catherine de' Medici is known to have ridden well and hard, and to have hunted with the best.

As for dress, no riding costume had been devised for ladies. They rode horseback in the same clothes they wore on foot. This brings us back to the lady in Rubens' painting whose dress seems to us most inappropriate. Was this the way the lady really dressed when hunting? Was it the way she wished to be dressed for her portrait? Or, was it the way the artist insisted that she dress? In any case she provides a lovely contrast in this dynamic picture.

Bibliography: With the exception of *The Agony and the Ecstasy* by Irving Stone, all of these books are in the National Sporting Library.

- Baillie-Grohman, William A. *Sport in Art*, 2nd ed. London: Simpkin, Marshall, Hamilton, Kent & Co., 1919.
 Bloodgood, Lida Fleitmann. *The Saddle of Queens*. London: J.A. Allen & Co., 1959.
 Burrows, George T. *Gentleman Charles, A History of Foxhunting*. London: Vinton & Co. Ltd., 1951.
 Dixon, William Scarth. *Hunting in the Olden Days*. London: Constable & Co. Ltd., 1912.

Frederick, Sir Charles, Bt., M.F.H. *Fox-hunting*, Vol. VII of the Lonsdale Library. Philadelphia: J.B. Lippincott Co., 1930.

Gaston Phoebus (Gaston de Foix). *The Hunting Book: Illuminated Manuscripts - Medieval Hunting Scenes*. Geneva: Productions Libre SA and Editions Minerva SA, 1978.

Hazard, Willis. *Young Ladies Equestrian Manual*. Philadelphia: 1854.

"Sabretache". *Monarchy and Chase*. London: Eyre and Spottiswoode, 1948.

Stone, Irving. *The Agony and the Ecstasy*. Garden City, N.Y.: Doubleday & Co., Inc., 1961.

WELCOME NEW FRIENDS!

WELL DONE OLD FRIENDS!

The time has come to welcome new Friends who joined the Library since December, to sincerely thank Friends who year after year give their faithful support, and to express an extra measure of appreciation to those who this year have given more generously than usual.

Twenty new Friends have joined the Library since December: Mrs. Harry B. Black, Mrs. Jean Bowman, Mr. and Mrs. G. David Childress, III, Mrs. John Kapp Clark, Mr. Anthony M. Del Balso, Mr. John Page Elliott, Mrs. Virginia Garrett Ellis, Mr. Humphrey S. Finney, Mr. Don Frazier, Mr. Robert Garrett, Mr. John S. Gilmore, Mr. J.B. Howell, Mr. B.R. Kittredge, Mr. Jack D. Pemberton, Group Captain Gerald Pendred, Dr. Braxton Sawyer, Dr. Nancy L. Struna, Mr. Paul Stone, Mrs. Stella Walker and Mr. Geoffrey Way.

BRITISH TOUR VISITS SPORTING ART COLLECTIONS

Twenty-five members of the British Sporting Art Trust came to the United States the last week in April to visit outstanding collections of sporting art.

The British Sporting Art Trust, with headquarters at the Tate Gallery in London, was founded in 1977 by enthusiasts wishing to establish a permanent national collection of British sporting art. The formation of the Trust and the assembling of the collection has been accomplished through the dedication and personal participation of people directly connected with the sporting scene. It is fitting in this connection to mention the Marquess of Dufferin and Ava, Mr. N.C. Selway, Mrs. Stella Walker and Mr. Alfred Gates of Arthur Ackermann and Sons.

Impetus was given to the Trust collection in 1979 by the generosity of Mr. and Mrs. Paul Mellon of Upperville, Virginia, who contributed thirty splendid sporting paintings. Gifts and loans from various British owners make this collection, which dates from the early 18th century to the mid-19th century, outstandingly representative of British sporting art. Display of the paintings is divided between the Tate Gallery in London and the York City Gallery in York. At the present time the Mellon pictures are in York.

Membership in the Trust confers the privilege of taking part in annual tours, last year France, this year the United States. On Monday afternoon, April 20th, the British Sporting Art Trust group headed by Dr. Robert Fountain, Chairman of the Executive Committee, arrived at Dulles Airport and proceeded by bus to Washington, D.C.

The recommended attraction for Tuesday was the world famous collection of Western European paintings and American Art at the National Gallery of Art, which is housed in two buildings of striking architectural contrast - the neo-classic West Wing and the soaring modern East Wing.

The following day, Wednesday, the group was taken by bus into the Virginia countryside fresh with myriad shades of green and decked with dogwood and redbud. At The Plains, by courtesy of William H. Du Pont, M.F.H., the Orange County Kennels were open for inspection and the hounds were displayed. As refreshment the Huntsman, Melvin Poe, offered his guests some of his renowned homemade wine.

After lunch at Le Rat in Middleburg, the visitors came to the National Sporting Library. In the large first floor reading room, there was a special display of rare volumes, which ranged from Grisoni's *Ordini di Cavalcare*, 1553, to Betty Babcock's *Sporting Diaries*, illustrated by the author. The complete list is too long but the following gives an idea of the scope of the display: *La Gueriniere, Ecole de Cavalerie*, 1733; *Newcastle, A General System of Horsemanship....*, 1743; *Peter Beckford, Thoughts On Hunting* (in full morocco binding), 1781; *Sir Walter Gilbey,*

Life of George Stubbs, no. 45 of 150, 1898; *Fairman Rogers, A Manual of Coaching*, 1st edition, 1900; and *Joseph B. Thomas, Hounds and Hunting Through the Ages*, 7-50 Derrydale de luxe edition, 1928.

The vault on the lower level where the books are housed was open and there was time to browse and chat. Mrs. Stella Walker marked the occasion by becoming a member of the National Sporting Library. She is author of the following books which are in the Library: *Enamoured of an Ass - A Donkey Anthology*, illustrated by Michael Lyne; *Horses of Renoun*, and *Sporting Art - English 1700-1900*. Mr. N.C. Selway autographed three of his books which were already on our shelves: *The Regency Road - Coaching Prints of James Pollard*; *James Pollard 1792-1867*, and *The Golden Age of Coaching and Sport*. Group Captain Pendred presented the Library with a copy of his book, *Clifton Tomson (1775-1878), Nottingham Animal and Sporting Artist*. It is particularly pleasant to receive a valuable work from the hands of the author.

Several of the visitors remarked that there is no library in Britain comparable to the National Sporting Library and much interest was expressed about how it came into being. Also, hopes were voiced that a British counterpart might be established.

From the National Sporting Library the members of the tour went to "Boxwood", the home of Mr. and Mrs. Stephen Clark, where they admired the Stephen Clark Collection of British sporting paintings. The basis of this select collection was assembled by Mr. Clark's uncle, F. Ambrose Clark, who as a coaching and racing enthusiast was well known in England as well as the United States between the two wars.

On Thursday the group went to Mr. Harry Peters, Jr.'s "Wyndholme Farm" near Orange, Virginia. Their bus took the scenic route through Shenandoah National Park, via Washington (Virginia), Sperryville and Madison - country especially lovely in the spring. Mr. Peters, who is a director of the National Sporting Library, very graciously entertained his guests at lunch before showing them his collection of sporting art, which is one of the most important private collections and is housed in a gallery built especially for this purpose. It includes not only canvases of the British school, but also outstanding American sporting pictures by Edward Troye, Arthur Fitzwilliams Tait and Henri De Latre.

The next morning, Friday, found the touring members at Mr. Paul Mellon's "Rokeby Farm", near Upperville, viewing the Thoroughbred breeding stock. On the way to "Rokeby", driving through the Piedmont Hunt country, fox hunting and foxes inevitably came into the conversation. Comparison of the country to British hunt country was discussed, and the number of foxes available was analysed. In some parts of Britain, it seems they (foxes) are so plentiful and bold, that they

invade the "dust bins" in the villages, just as our raccoons forage in our garbage cans!

At "Rokeby Farm" coffee and rolls were available for the guests and Mr. Mellon himself introduced the mares, yearlings and two year olds, giving the breeding credentials of each as he or she was led out. At noon everyone went to the Red Fox Tavern in Middleburg, where Mr. Mellon was host at lunch.

In the afternoon he welcomed the group to the "Brick House" at "Oak Spring" to see his collection of British sporting art which is said to be the best in the world. There are paintings by George Stubbs, James Ward, Ben Marshall, John Ferneley, Jaques Laurent Agasse and other masters.

Saturday featured the Maryland Hunt Cup. The day was cold, cloudy and windy but the Worthington Valley is always beautiful and the fences of the Hunt Cup Course are always impressive. This year, with two horses finishing out of six starters, it was not the best of races, but Joy Slater's win was popular; two years in a row is nice going.

In Baltimore on Sunday there was time to visit the Sporting Art Collection of the Baltimore Museum of Fine Art. This collection, made by the late William Woodward, Chairman of the American Jockey Club, includes many paintings of race horses by J.F. Herring as well as the Stubbs portrait of *Diomed*, winner of the first Epsom Derby, who was imported to the United States at the age of 24. At this ripe age, having sired little of worth in England, he began a successful stud career in the United States. His most illustrious son was *Sir Achy* - foundation sire of the American Thoroughbred.

The next day in Saratoga Springs, New York, the members of the Trust were welcomed to the National Museum of Racing and entertained at lunch by the Director, Elaine E. Mann. The Museum has a collection of 220 paintings by both British and American artists. There was also opportunity to visit the famous old race track and the modern Fasig-Tipton Sales Pavillion. In the evening, for those so inclined, there was Harness Racing.

The event on Tuesday was the visit to the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts. The Director, David S. Brooke, welcomed his guests and led them on a tour of the collection which contains fine French Impressionist paintings as well as other European art and includes a few sporting paintings. Robert Sterling Clark won the Epsom Derby with *Never Say Die* and the Oaks with *Galatea*. He was the brother of F. Ambrose Clark. Sherry was served to the guests in the Penthouse by invitation of the Director.

Wednesday was spent in New Haven at the Yale Center for British Art, a gift to the University from Mr. and Mrs. Paul Mellon. In the morning after the Director, Edmund P. Pillsbury, had welcomed the group to the Center there was a guided tour of British art. In the afternoon there was a tour of sporting art conducted by

DONATIONS - Con't.

Mrs. John Kapp Clark (Mariana Bray Clark) sent a wonderful collection of Fox Hunting books. Her Mother, Mrs. William McKinley Bray, who died last December, had before her death expressed the desire that this collection be given to the Library in memory of her husband, William McKinley Bray, who died in 1942 at the age of 47.

Mr. Bray was born in Ohio in 1893 but in 1907 his family moved to a large farm in Valley Forge, Pa. In 1910 he started a private pack known as the Bellwood Hounds. He was the Master and Huntsman, and William du Pont, Jr., was First Whipper-in. During the early 1920's he hunted with the Radnor Hunt which was in Bryn Mawr at that time. When Charles W. Walker, his father-in-law, became the Master of Whitelands Hunt, he was asked to act as Honorary Whipper-in. In 1934 he became Joint Master with Mr. Walker as well as Honorary Huntsman. In 1937 Mr. Walker and Mr. Bray resigned as Joint Masters and Mr. Bray became Honorary Second Whipper-in. From 1935 until his untimely death he was a member of the Master of Foxhounds Association. His collection of sporting books was one of his most cherished possessions and being an avid reader he read and re-read many of them.

There are 160 volumes in the Bray Collection. The following are a few of the rare items.:

Thomas, Joseph: **Hounds and Hunting through the Ages**, Derrydale Press, New York, 1928; Milnor, W. Jnr.: **Memoirs of the Gloucester Fox Hunting Club Near Philadelphia**, privately printed by Ernest Gee, Derrydale Press, New York, 1927, no. 36-375 (originally published in 1830); "Nimrod" (Apperley): **Nimrod's Hunting Tours Vol. I & II**, Carey, Lea & Blanchard, Philadelphia, 1836; "Sabretache": **Shires and Provinces**, illustrated by Lionel Edwards, Eyre and Spottiswoode, London, 1926.

Mr. Alexander Mackay-Smith gave the National Sporting Library a complete set of bound volumes of **The Chronicle of the Horse**, 1937-1978; a total of 82 volumes, two volumes per year. This is one of two complete sets. We are grateful to Mr. Mackay-Smith for his generosity.

Group Captain Gerald Pendred, a member of the British Sporting Art Trust Tour which recently visited the United States, personally presented the Library with a copy of his book, **Clifton Tomson (1775-1828), a Nottingham Animal and Sporting Artist**. The monograph, published in 1978 contains 14 plates, many in color.

Mr. John Page Elliott contributed a rare volume, the **Catalogue of A. Keene Richards' Second Annual Sale of Thoroughbred Yearlings, Brood Mares and Foals, June 1874**; this is a unique addition to the Library's collection.

Mrs. Jean Bowman gave the Library seven volumes, most of them about fishing. Examples are: **Big Game Fishes of the United States**, 1903; the **8th Report of the Forest, Fish and Game Commission**, 1903; and **American Food and Game Fish**,

1908. A welcome addition to the section devoted to the angler.

Mr. William Brainard, Jr., donated 133 photographs taken at the **Virginia Foxhound Shows** held at **Glenara and Oatlands** as well as the **Bryn Mawr Hound Shows**. This should be good news to the students of Foxhound conformation and breeding.

Mr. Edward Durell contributed a variety of items: a photograph of the Neilson portrait of Watson Webb; a letter to the members of the Rocky Fork Hunt dated 1932; the reprint of a story by Howard White (pseudonym, "Boot Jack"); **Sporting Nonsense Rhymes** by Finch Mason and the **Tale of Anthony Bell** by A.J. Munnings, both copied from H.W. Smith's books.

The Fair Grounds Corporation, New Orleans, La., sent a copy of the **History of the Metairie Race Course**.

Mr. J.B. Howell presented the Library with a copy of his book, **Special Collections in Libraries of the Southeast**.

The Loudoun County Library System gave a work by C.A. Stephens, **Fox-Hunting**, 1873.

Dr. Braxton Sawyer enlarged our Foxhound section with the **International American Foxhound Shows Catalogues** and a **Scrapbook of Foxhound Material**.

Dr. Joseph Stuart sent a copy of **Who's Who in Thoroughbred Racing**, 1947, by Ned Welch.

Dr. Nancy L. Struna of the University of Minnesota, Twin Cities, contributed the manuscript of a paper which she delivered at the North American Sport History Conference: **The North - South Races - American Thoroughbred Racing in Transition - 1823-1850**.

The University of Virginia Library has given the Library a xerox copy of the genealogy of the mare DOLLY MORGAN.

The Virginia State Library has sent xerox copies of **Running Turf in America**.

Mrs. Esther Voorhees graciously presented the Library with **The Horse of America, Vol. I**, 1857, by Frank Forester.

All of these donations are welcomed with great appreciation.

LIBRARY RESOURCES APPRECIATED

The Library recently supplied information to the **Reader's Digest** on the history of **Lipizzans** and their use in this country. Mr. Gerald Wisz of the **Reader's Digest Editorial Research Department** very graciously acknowledged receipt of this information. He was pleasantly surprised to learn that the National Sporting Library collection contains books dating back to the 16th century and expressed the intention of keeping the Library in mind as a resource for future **Digest** projects.

Lt. Colonel J.W. Bradbury a Member of the Library from Colorado Springs, Colorado, continued his research on the gaits of the horse. He wishes to document correctly the slow gaits which are subject to great confusion and is particularly interested in the Fox Trot. Col. Bradbury is writing a book on the gaits of the horse.

BRITISH TOUR- Con't.

Malcolm Cormack, Curator of Painting. This was followed by an informal reception.

In New York on Thursday, Mr. and Mrs. Walter Jeffords, Jr., received the touring members in their home for lunch and an informal viewing of their collection of sporting art which has the largest number of paintings by Edward Troye to be found in one place. Alexander Mackay-Smith was on hand to comment on these paintings. The collection also includes fine examples of the work of Henri De Lattre, Charles Morris Young and the British school of sporting art.

At 4 p.m., the first general meeting of the **Friends of British Sporting Art in America** was held at the English Speaking Union. Sixty people attended this meeting: officers were elected and plans for the future were discussed.

In the evening the touring members of the British Sporting Art Trust entertained their American hosts at a farewell dinner given at The Regency Whist Club - dinner jackets - a delightful evening.

The following morning, Friday, there was a viewing of the Racquet and Tennis Club collection of sporting paintings and bronzes by courtesy of Mr. John Von Stade. Before leaving for England that afternoon some members of the tour visited the Frick Collection.

The Tour went off very well. Of course it had its incidents. There was the bus driver who got lost going from Washington, D.C., to The Plains, Virginia! And did you hear about the room clerk who tried to charge Lord Duffrin and Ava double occupancy!

EQUESTRIAN ART SHOW

Four rare books belonging to the National Sporting Library are to be loaned to the exhibition, **Glorious Horsemen: Equestrian Art in Europe 1400-1800**, which is being planned by The Museum of Fine Arts, Springfield, Massachusetts (September 27-November 29, 1981) and The J.B. Speed Art Museum, Louisville, Kentucky (January - February, 1982).

The books to be loaned by the Library are:

Lohnisen, George Englehard von. **Hof-Krugs und Reit Schul**, illustrated by Valentin Trichter. Nurnberg: Paul Lochners, 1729. Donated by Charlotte Noland.

Saunier, Gaspard de. **L'Art de la Cavalerie ou la maniere de devenir Bon Ecuyer**. Amsterdam: Jean Neaulme, 1756. Plate XXII Le Passage, La Galopade, Le Terre-a-terre, Le Mezair. Donated by Charlotte Noland.

La Guerniere, Francois de. **Ecole de Cavalerie**. Paris: Jaques Collombat, 1733. From the Lonsdale Collection. Donated by Russell Arundel. Plate 104 L'Epaule en Dedans.

La Guerniere, Francois de. **Ecole de Cavalerie**. Paris: 1751. Donated by Charlotte Noland. Plate op. p. 80 Alures Artificielles - Airs Releve: La Pesade, La Courbette, La Croupade, La Balotade, La Capriole.

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AMERICAN TURF REGISTER THE DEVELOPMENT OF THOROUGHBRED RACING

Lynne Kindersley Dole

Previous to the advent of The American Turf Register in 1829, results of race meetings were reported in a minimal and haphazard fashion in local newspapers, if indeed they were reported at all. Perhaps secretaries kept a book of records, but such books were mislaid or lost over the years. Though persons attending the races might be aware of the breeding of the winner and the competitors this was not recorded, the name of the owner and the name of the horse being considered sufficient for identification.

Some of the results of racing in Colonial days are reprinted in The American Turf Register. Readers of that day would have wished, just as much as any present day historian, that the information so given had been presented in complete form. That there was much to report is evident in the following quotes from The American Turf Register:

"1750-1790 (was) a period more remarkable for fine horses than perhaps any other, either prior or subsequent to that time."

"Governors, counsellors, legislators and gentlemen were engaged in the laudable and fascinating sports of the turf."

"Under the auspices of Sir Robert Eden, governor from 1765 to 1775, the turf in Maryland became more fashionable than at any other period; and Annapolis, the abode of elegance and refinement, was resorted to from all quarters at its regular race meetings. About the same time racing was conducted with spirit in the north where the famed Slammerkin was invincible."

Racing was revived with enthusiasm after the Revolutionary War, but declined again shortly after the turn of the century and then was discouraged further by the War of 1812. A note in The American Turf Register puts it that from 1790 to 1810 racing ceased to be fashionable. By 1820 "racing had declined throughout the Union to a lower ebb than at any time since the Revolution."

The great North-South match held on Long Island in 1823 between Eclipse, representing Northern interests, and Henry, the hope of the South, occasioned a tremendous interest - 60,000 spectators were there to watch the event. The loyalties of Northerners and Southerners could this time be demonstrated in a sporting manner through single combat between two horses. Once again interest in racing as a sport was revived.

Subsequent to this great race, the editor and founder of The American Farmer, John Stuart Skinner, began inserting more and more information regarding race horses in this weekly journal and in so do-

ing realized the importance of persuading owners to record the pedigrees of their horses. In order to accomplish this a central registry would be necessary and thus was born The American Turf Register in September 1829.

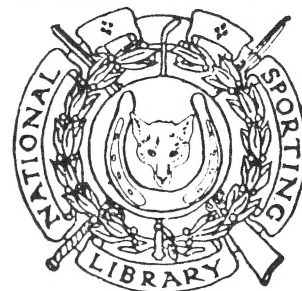
The first race results contained little or no more information than had been printed in the pre-Revolutionary newspapers. Mr. Skinner constantly urged secretaries to send in complete details - name of owner, name of horse, colour, age, sire and dam.

The rules and regulations of each race course differed greatly. No attempt had been made to achieve any degree of uniformity. The length of track, the weights for age, placement of distance posts and time between heats varied from course to course, making it impossible to compare performances of horses in different parts of the country. Mr. Skinner and prominent Maryland racing men drew up a set of rules for The Maryland Jockey Club to be put in effect in June 1830. By publishing the complete set of rules in The American Turf Register, they became an example that could be followed by other Jockey Clubs. The New York Jockey Club rules were also published, but as this was not done until somewhat later, they did not have as much influence as The Maryland Jockey Club rules.

Mr. Skinner next urged that all courses be adjusted to a measured mile. In December 1831 he wrote, "We very much doubt whether any two courses in the Union are of the same length, whilst most of them are under a mile; and yet large bets are made on horses, and very large sums given for them, because they are said to have run the two, three, or four mile heats, on a particular course, in a given time, which in fact means anything or nothing, when the course is not a full mile." A committee of The Maryland Jockey Club was instructed to employ the surveyor of Baltimore County to measure The Central Course "three feet exterior to the pole" and to adjust the course to the measured mile.

It took a great deal of editorial urging in The American Turf Register, but, as the years went by, most Jockey Clubs realized that the standardization of length of course was a necessary factor and reported to The Register that this had been accomplished. Quite a number, newly formed Jockey Clubs especially, announced that they had adopted the Maryland Jockey Club rules.

In 1830 by far the greatest number of the forty-seven race courses sending in results to The American Turf Register were located in Virginia - fifteen of them. Kentucky had eight courses. Maryland and North Carolina each had four. A letter to the editor in May 1834 states, "If we may judge from the number of new clubs forming, and the rapid increase in the value of Thoroughbred stock, it may be presumed that racing, as an amusement with some, and as a profession with others, is claiming an attention, almost as marked and spirited as that which distinguished the



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Old Dominion between the years 1750 and 1790, ere the effects of the Revolutionary War put a stop for a while to the Virginia Passion." By 1840 there were eighty-four race courses reporting, with increases in number occurring mostly in Tennessee, Louisiana, Alabama and Missouri.

In 1835 it was proposed "that a regular system or set of rules appertaining to weights, betting, etc. should be adopted by a convention for the government of all clubs throughout the Union. The time has arrived when every horse, whether he run at the north, south, east or west, should be subjected to the same tests." The autumn meeting of The Maryland Jockey Club was suggested as a suitable time to gather together the officials of all race courses. This suggestion was immediately approved by The South Carolina Jockey Club which forthwith appointed delegates to attend such a meeting. Unfortunately other Jockey Clubs did not seem to have offered their support and these early efforts to establish a National Jockey Club did not come to fruition.

Much had yet to be done, but also much

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AMERICAN FARMER INDEX HORSES, ASSES, ETC. 1819-1823

The American Farmer, a weekly paper devoted to the improvement of livestock, crops, equipment and farm management, was founded by John Stuart Skinner of Baltimore in 1819 and was edited by him.

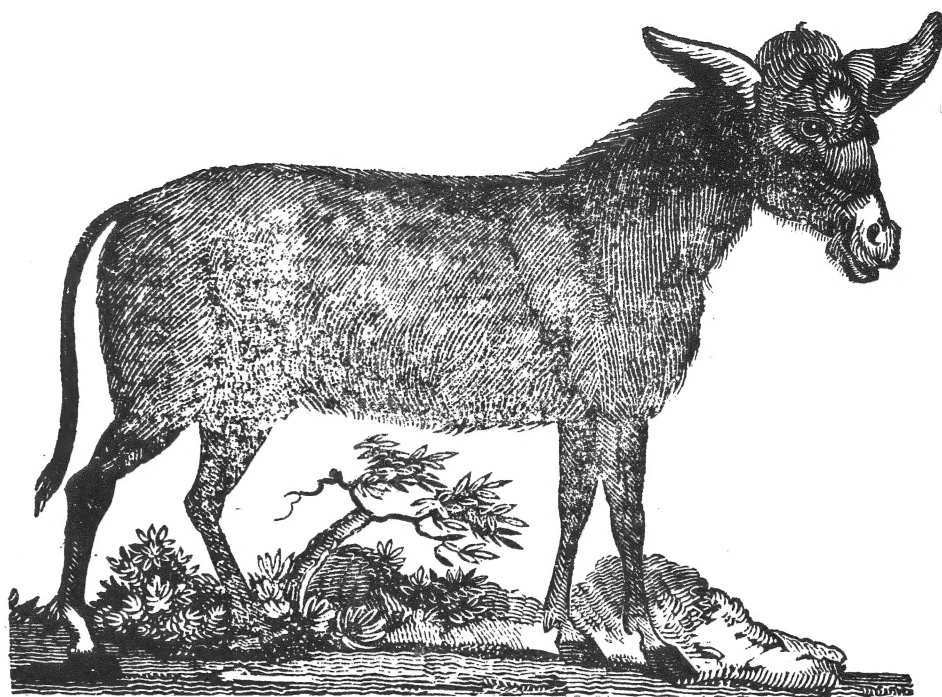
For the first two years articles of interest to the horseman or foxhunter of today were not plentiful, however beginning in 1822 an increasing amount of space was devoted to horses, asses, mules and racing. In order to make this scattered information more easily available, an index of references has been compiled for Volumes I through V (1819-1823) and will be continued up to the time when Mr. Skinner sold The American Farmer.

During the period 1819 through 1823 foxhunting is mentioned once. An English visitor wrote a book called Cobbett's Years Residence in America and an excerpt published in The American Farmer says that he saw foxhunting with a pack of hounds in the English manner only once. This pack of hounds belonged to and were hunted by John Brown, a Pennsylvania Quaker.¹

The largest number of references deal with horses, asses and mules. An article on farm management points out that horses are useful but expensive and insists that most farmers keep too many.² There is also a discussion of elegance vs. strength, durability and economy.³ The improvement of quality of all farm animals is repeatedly emphasized, and the introduction of animals from abroad encouraged.⁴ According to an article published in 1820 the breeds most wanted in the United States were the Thoroughbred, the Cleveland Bay, the Andalusian and the Maltese (Jack).⁵ Another said the Andalusian was worthless for American breed improvement.⁶ Cross-breeding was challenged by those who favored unmixed horses.⁷

The United States Navy had a part in the improvement of American horses. Commodore Jacob Jones, of the U.S. Ship Constitution wrote a letter to the editor about Foreign Stock.⁸ And some officers imported fine horses from Barbary, Arabia and Peru.⁹ Others imported asses.¹⁰ These came from Malta, Majorca or Spain. Though opinions differed as to which of these countries produced the best Jacks, one from each of them stood in Maryland. In the Baltimore area there was the Maltese Jack, *Sancho, imported by Captain Gordon;¹¹ on Carolton Manor at Robert Patterson's farm there was *Don Carlos from Majorca;¹² and on the Eastern Shore John Tilghman had the Spanish Jack, *Knight of Malta.¹³

Although foxhunting does not appear in the news, except for the foxhunting Quaker, there are a few items about hunters. One points out that Hackney horses, trained when young "at the leaping pole", make hunters.¹⁴ The English Half-bred Hunter is mentioned¹⁵ and so is the Old



"SANCHO - The Imported and very Docile ASS" from the American Farmer Vol. II, March 16, 1821. The National Sporting Library Collection.

English Hunter gotten from the Cleveland Bay - blooded mare cross.¹⁶

There are four good sources of information about the kinds of horses that were bred and purchased: Agricultural Society announcements and reports, stallion advertisements, notices of horses for sale and race results.

Agricultural Societies published the premiums to be offered at their Fairs and Shows and later sent in the results, giving the names of the premium winners and sometimes the names of the owners. Besides the Maryland Agricultural Society, there were Agricultural Societies in Pennsylvania, New York, Virginia, North Carolina, South Carolina and Kentucky, all of which sent information to The American Farmer.

The first Maryland Agricultural Society Cattle Show and Fair, held in June 1821, offered the following premiums: Stallions, two categories, best to get coach horses and best to sire saddle and farm horses; best brood mare; best jack; best jennet; best mule; all to have been bred in Maryland or the District of Columbia.¹⁷

In 1823 the Fredricksburg Agricultural Society Show and Fair (Fredricksburg, Virginia) awarded the following premiums: best stallion - Florizel (Graves'), a great grandson of *Diomed; best mare - 4th of July by Old Florizel (Ball's Florizel), a son of *Diomed; best saddle horse - Ashton's Bay Gelding; best colt - Wilson's 2 year old colt by Friendship. In all 7 stallions, 10 saddle horses and mares, 7 brood mares and 9 colts were exhibited.¹⁸

Stallions and the advertisements announcing their stud seasons varied greatly; four examples will be given.

Arrow, foaled 1816, 5 years old, 16 hands,

red bay, descendant of Tom, a race horse, and of Badger, a race horse, was advertised by Nimrod Owings to stand North of Fredrick for the fall season ending November 25 (1821). Earlier that year at the Maryland Agricultural Society Show, he was the premium stallion to improve saddle and general purpose horses.¹⁹

In 1823 Prince Regent was presented as a horse that "walks, paces, trots, canters" and was recommended to get "coach horse or hunter".²⁰

The same year *Emperor (hunter), bay, black legs, mane and tail, imported by Messrs. Tabb and Smith of Virginia, was scheduled to make two stands at the stable of Nicholas Goldsborough of Easton, Maryland. The terms were: "\$12 the spring's chance, \$5 the single leap, \$20 to insure. Groom 50 c." ²¹

Also in 1823, American Eclipse, foaled in 1814, was advertised. Pedigree, race record and terms were given. Bred by General Nathaniel Coles of Long Island, he had been sold to C.W. Van Rans of New York in 1820.²² Eclipse had already started his stud career before he became the Champion of the North.

Of the horses offered for sale only two have been selected. *Exile, a Cleveland Bay horse imported as a yearling in 1820 by Robert Patterson, was being sold in the dispersal of Mr. Patterson's estate in 1822.²³ The following year Top Gallant, a full blooded stud, was offered for sale.²⁴

Race reports are few. However, Trials of Speed were popular in 1823. Besides the Eclipse - Henry Match Race run at the Union Course on Long Island in May, Trials were held at the Fairview Course, Baltimore, in June. On Monday Betsy

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